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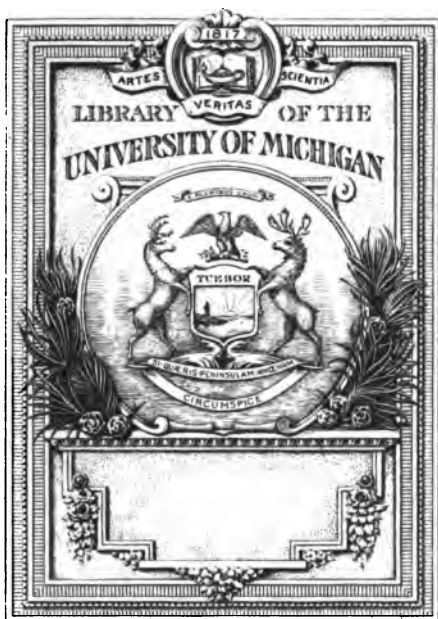
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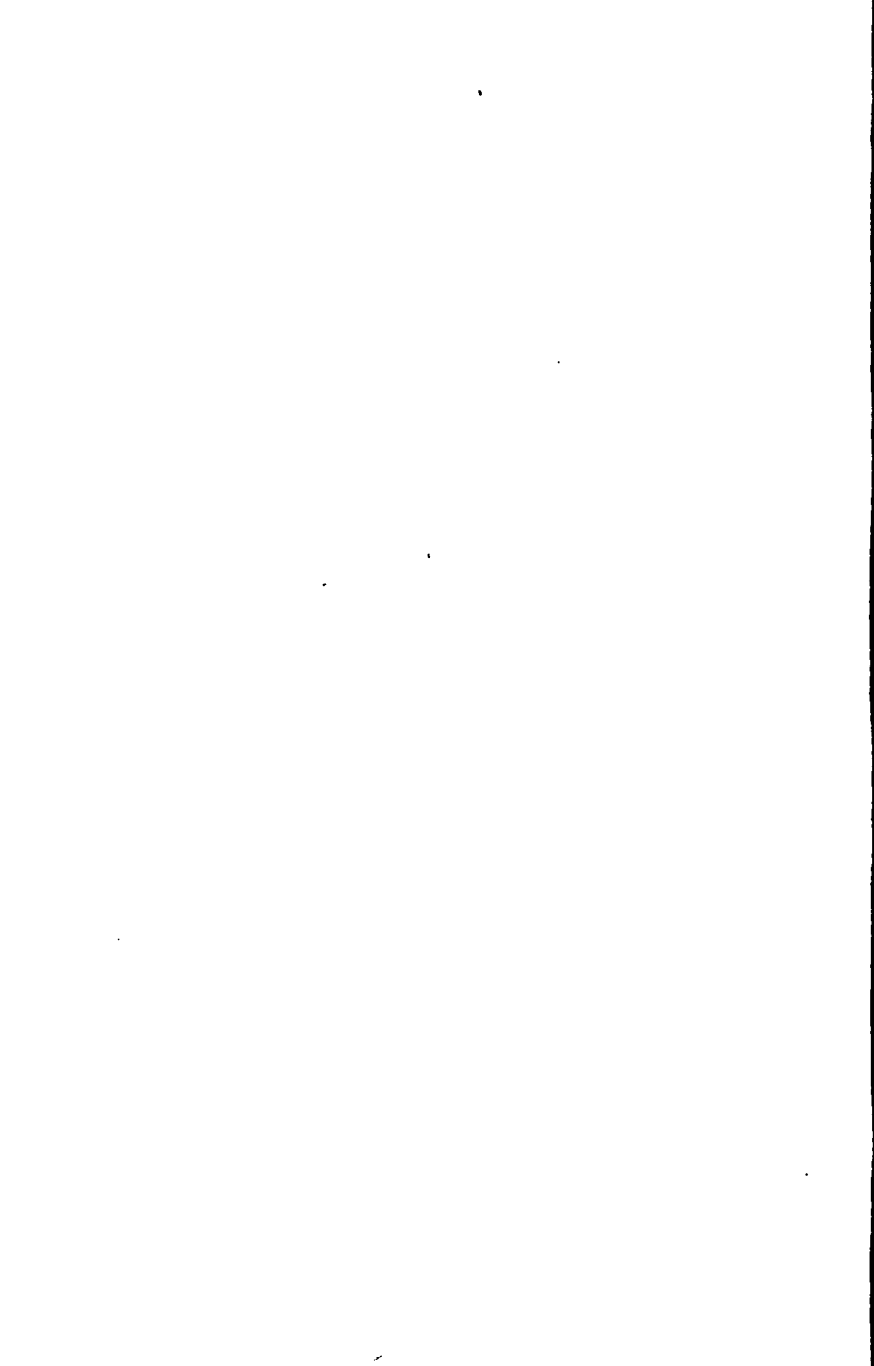
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For the Library of a Parish Minister,

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P R E F A C E.

To the merely superficial observer of passing events, the present is an age of wonders. In it masses of mankind seem to have shaken off the slumber of the mind, in which generation after generation had been for long centuries held, and to be hourly stepping forth to a thousand activities unknown in the periods of the past.

The Past,—to the most of us, what does it signify but a number of centralizations of human power, with varying shades of darkness, or enlightenment of knowledge, in which the individual of the masses has but a numerical value, or, at most, appears absorbed in the cares of subsistence, of petty ambition, or of attachment to the ruler of the empire?

But the Christian man supposes, and is sure that GOD in his *providence and grace* has dealt with each individual being that has dwelt here for a brief space.

And in this age, wherein the purposes of the Most High, bringing along with them countless and ever increasing agencies for their fulfilment, are proceeding with a rapidity and power no less startling than were the preceding silence and calm majestic and ominous, the Christian sees accumulated motives to action, earnest unremitting action,—for himself, for his brethren, for the world of mankind.

He sees among the instrumentalities of the times, one that perhaps more than any other, discovers the finger of God, the printing press and steam power combined, through whose

means all that the world has of knowledge may be offered to every man. And may we not suppose that we, even now, stand at the opening of that period of solemn and massive acts referred to in the inspired words—“*Many shall run to and fro, and knowledge shall be increased*”? Surely, these are words which for aptitude to the present age, with a fulness and concentration of meaning, could only have been devised by the Spirit of God. They may imply not merely Christian knowledge in the limited signification, but, all of human learning, and the *knowledge of good and evil*,—a universality of mind, stirring, moving, plunging into the vortex of excited and furious human action, the hitherto stolid masses of matter! What then is the increasing responsibility of the Christian men of this generation!

We learn in Holy Writ, that while men slept, an enemy sowed tares among the wheat of the husbandman, and it is not surprising that the enemy of mankind should avail himself of the same power that is exercised by the servants of the Most High; and that he does so, and continues to do so with this grand agency, the printing press, is discernable in its issues from day to day.

To distinguish between the true and the false of that which proceeds from the press, or, between the mainly true and the mainly false, since imperfection attaches to every human performance, becomes, therefore, a most important work in regard to the great interests of mankind.

Even to point out a goodly number of books that may be commended as safe counsellors to the inquiring, may prove a useful labor, and this is the labor that is *commenced* in the present Catalogue.

The preliminary task of examining some thousands of volumes; and the digest and arrangement of the selection, in the present form, was undertaken for the publisher, by a Presbyterian of the Church of rare biblical, theological, and literary

attainments. His thorough discipline and activity of mind, his strong heart, and ready hand enabled him to perform, within a twelvemonth, an amount of labor that in the conception and plan would have been appalling to most men, and that would, with most, have lingered in the execution; but *he* joined in it with an earnestness that knew no abatement; he rejoiced in it, as a work through which he could serve his Divine Master with even more efficiency than in his past ministrations, zealous and faithful though they had been. This work accomplished, he has gone hence; he has joined the company of the redeemed; and, in these pages, being dead, he yet speaketh.

He speaks to us, as when with us he was wont, as a friend,—upon a thousand topics, willing and desirous to serve us, according to our want, our *need*,—inviting us with good things, speaking hopeful and encouraging words.

His were no narrow views;—he sought, through all right means, and such as would obtain an entrance to men's minds, to win them to the perception of the truth.

These are his remarks. “Our single and, we trust, sincere aim, is to encourage the circulation of good books, without yielding to the bias of illiberal prejudices. It was the trite and just observation of a godly Protestant divine who, when rebuked for reading a volume of Devotions by the monk à Kempis, said, ‘I find it good for me when I feel cold to warm myself by such a fire.’ * * * * Several classes of popular writings are intentionally omitted, one being too well known (by its sources or dissemination,) to require characterization; another being objectionable on account of its frivolous character, bad taste, unsound teaching, or immoral tendency; and yet another, comprising many books of long established reputation, a place for which (with an account of their numerous editions) could not be afforded without too greatly increasing the size of the Catalogue. On the other hand, the productions of authors who use the shib-

"boleth of Geneva or of Rome are inserted, in consideration of their intrinsic value; and also important works by certain high toned, or by ultra Protestant writers. All such volumes are, of course, to be read with caution and with such abatement as they respectively require."

In the preparation of the *Library for a Parish Minister*, counsel was sought of the Bishops of the Church, and of many learned Presbyters; and a large amount of valuable information and advice was received in response to the application. This list is therefore held in very high estimation by the publisher, and he presents it with no little confidence to the clergy of the Church.

Let no one suppose that the contents of this Catalogue should commend themselves, one and all, to his mind. A consideration of the endless variety in the formation and modes of mind, will at once preclude such an idea; and the impracticableness of an effort to meet the wants of all, and to nonsuit none, in a single publication, will be immediately apparent.

The publisher of the Catalogue by no means values all its contents alike, and he has still a discriminative work to perform in the occasional presentations of them, and whenever his own discretion is relied upon. In all, for himself, and for the sake of his departed friend, he invokes the exercise of the charity which *is kind* and which *thinketh no evil*.

D.

In Memory

OF

JOHN FREDERICK SCHROEDER, D. D.,

WHO DEPARTED THIS LIFE,

FEBRUARY 26, 1857,

IN THE FIFTY-SEVENTH YEAR OF HIS AGE.

Not enjoyment, and not sorrow,
Is our destined end or way;
But to act, that each to-morrow
Find us farther than to-day.

Art is long, and Time is fleeting,
And our hearts, though stout and brave,
Still, like muffled drums, are beating
Funeral marches to the grave.

* * * * *

Let us, then, be up and doing,
With a heart for any fate;
Still achieving, still pursuing,
Learn to labor and to wait.

LONGFELLOW.

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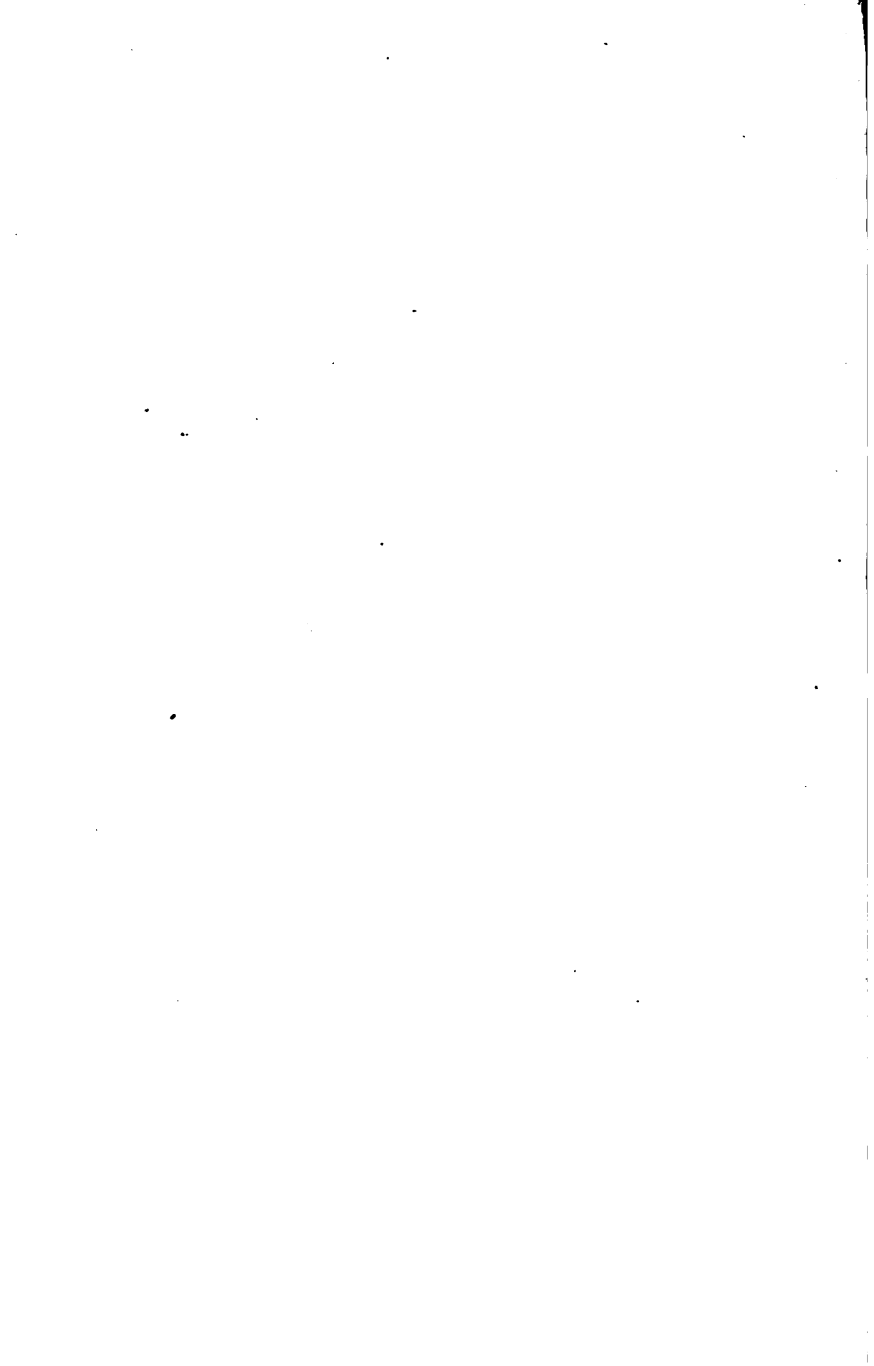
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A CHAPTER ON ENGLISH LITERATURE.

INTELLIGENT Americans who would obtain a correct knowledge of the character and history of the Anglican race, to which we owe our national origin, cannot effectually accomplish this, but by a comprehensive study of English literature. They must peruse the writings of authors of successive periods; and must so observe the manner in which these authors respectively develop thought and exhibit passing events, as distinctly to note the race's progress, and to become acquainted with the causes by the operation of which the English language and English literature are destined to exert a predominant influence, in the propagation of those principles which are to mould the final destiny of mankind.

English literature not only repositis the intellectual and moral treasures, but reflects, in a picturesque, striking, and instructive manner, the history and character of the people of England, from the fourteenth century to the present time.

It is intimately and essentially related to whatever, in the national and social experience of this people, has marked an epoch, or imparted particular interest to individual members of certain communities. It has not merely fulfilled the office of a chronicler or recorder, but it has embalmed the thoughts and emotions which have distinguished different eras, and, with the authority of a constituted teacher, it has imparted speculative wisdom, and inculcated practical precepts for the regulation of human affairs, in every department of public and private life. Although often obstructed, and not unfrequently turned out of its natural channel, the stream

A Chapter on English Literature.

after age, continued to flow on, faithfully reflecting, as in the scenery through which it has passed; exhibiting the most attractive evidences of advancing civilization; social and political vicissitudes; the movements of armies and fleets; the rise and fall of cities; the calm and storm of life; the clouds and sunshine of overhanging Heaven's frowns and smiles.

The period comprised by English literature embraces about five centuries.

From the middle of the tenth to the middle of the fourteenth century, the *French* language maintained an ascendancy in England.

At that time, however, its general use began rapidly to diminish. The vernacular of the people rose from its depression; scholars began to adopt it, more and more generally, in the composition of their works.

The earliest English poem, and first original English work, "The Song of Piers Ploughman," attributed to *LANGLAND*, is a truthful picture of the state of society in the middle of the fourteenth century. It distinctly indicates, that the free spirit of progress had been roused and was abroad.

The earliest writer of English prose, *SIR JOHN MANDEVILLE*, lived at the same time. His "Travels" in the East abound with descriptions of marvels, and disclosures of the superstitions and ignorance of his age; but they contain a great deal that is highly interesting, and they are a key to the state of science and of social life in the thirteenth century.

He was followed by *TREVISA*, with his "Polychronicon;" *WICLIF*, with his English translation of the Scriptures; *Archdeacon BARTHOLOMEW*, with his veracious and spirited portraiture and remarkable description of the heroic "Bruce;" and "moral *GOWER*," with his "Confessio Amantis;" but, both in prose and verse, far above these writers of his contemporaries, *GEOFFREY CHAUCER*, Father of English poetry, and, as he is called by *Spenser*, the "well of English undefiled."

A scholar, courtier, man of fortune, companion of kings and nobles, *Chaucer* indulged his poetic genius, in the delineation of life and manners during the reign of *Edward III.* His "Canterbury Tales," cheerfully and exquisitely tender, have, for more than four centuries,

secured immortality for him, "His age is more than ever the inspiration of the age." Among the poets of the middle of the fourteenth century, the learned *Earl of Rivers*, *ANTHONY OCCLEVY*, unaided by the monk *LYDGATE*, have received every praise, literary autonomy of the manners of the age. In Scotland appeared *HARRY WYNTON*'s "Illuminatio," to be valued as a contemporary work. *Master Henryson* composed a poem, especially in the style of *Holland's* "Book of the Minstrel," the poet of a bold hand, while he was growing sentiments of superiority to all these. He followed, previous to the reign of *James III.*, those "King's Quair," a play, and a recital of the death of his Queen; the earliest English belles-lettres. *WILLIAM CAXTON*, the first Englishman who introduced the stage. And the first event occurred in the history of the printing press, the first book printed in England. And with a more than sixty translations.

afforded men of letters a continual feast. Coleridge has well said of him, "His manly cheerfulness is especially delicious to me in my old age." And now that his works are modernized, they will be, more than ever, resorted to as refreshing fountains, sparkling with the inspiration of Castalia.

Among the patrons of letters and the contributors to its stores, in the middle of the fifteenth century, were two English noblemen: the learned Earl of Worcester, JOHN TIPTOFT, and the accomplished Earl Rivers, ANTHONY WOODVILLE. At the same time, THOMAS OCCLEVE, unaided by the tuneful nine, indited his prosaic rhymes; and the monk LYDGATE, whose invocation of the muses appears never to have received even one response, manufactured his nerveless poems, literary automata, now of little interest except as indications of the manners of the age.

In Scotland appeared WYNTON, HENRYSON, HOLLAND, and BLIND HARRY. Wynton's "Chronicle," a poem in nine books, is chiefly to be valued as a contribution to Scottish history. The school-master Henryson composed with more care, and wrote with greater purity, especially in his pastoral and his translation of *Æsop*. Holland's "Book of the Owl" is very inferior to this. But Henry the Minstrel, the poet of the common people, strikes his harp with a bold hand, while he celebrates, with great energy of language and glowing sentiments of patriotism, the exploits of Wallace.

Superior to all these poets of the fifteenth century, and to all who followed, previous to the Elizabethan era, was JAMES I. of Scotland, whose "King's Quair," or King's Book, is an engaging autobiography, and a recital of his tender passion for the Lady Beaufort, afterward his Queen; and it affords an admirable specimen of the earliest English belles lettres.

WILLIAM CAXTON, the Dr. Faustus of England, now appeared upon the stage. And his is the merit and renown, of first introducing the art of printing into his native country. This interesting event occurred in the year 1474. Caxton was the author of the first book printed in our language, and of the first book printed in England. And with astonishing industry he issued from the press more than sixty translated works, in history and general literature.

One of his contemporaries, the Scottish poet DUNBAR, author of "The Dance of the Seven Deadly Sins," and "The Golden Terge," produced also a poem which he called "The Thistle and the Rose," and in which he celebrates the royal nuptials of James IV. and Margaret Tudor.

The poetasters HAWES and BARCLAY, and the satirists ROY and SKELTON, have left many effusions which, humble as their pretensions may be to literary excellence, shed light upon the history and manners of their times.

HEYWOOD, "merry John Heywood," ever ready with a jest or epigram, and greatly patronized by Henry VIII. and by Mary, created a powerful and prevailing sensation, by his dramatic and other works, replete with jokes and buffoonery. His humor and satirical point are, however, sometimes exceedingly effective. In these, and, indeed, in almost all the qualities of dramatic excellence, he greatly surpassed JOHN STILL, afterward Bishop of Bath and Wells, author of the earliest English comedy. Still's play of "Gammer Gurton's Needle," the most celebrated of his productions, is little more than a succession of rude rhymes. His style is harsh, his wit vulgar, and his language coarse. And yet he enjoyed a large share of popularity.

The influence of distinguished continental scholars who visited England, greatly contributed, about this time, to the cultivation of letters there.

The human mind, throughout Europe, was just then stimulated to extraordinary efforts, by the spirit of the Reformation, which had entered on its tour of the nations. This was the great modern energizer of intellect. At first, it revived the study of the Latin and Greek classics, and thus laid a deep and broad foundation for the noble fabric which rose in colossal grandeur during the times of Queen Elizabeth and James.

The reigns of Henry VIII., Edward VI., and Mary, characterized by intellectual conflict and social agitation, by warring of creeds and wrestlings with superstition, were times when men were prompted to utter the mind's profoundest thoughts, and to indulge the heart's deepest feelings. And the prevailing perturba-

tion, like the elemental conflicts of the tempest, cleared the heavens of clouds, so that the light of truth shone gloriously.

The extant writings of CRANMER, LATIMER, and RIDLEY, although greatly differing in style and manner, serve, however, to illustrate the earnestness of thought and masculine energy of diction, which are the characteristics in common of the Anglican reformers,—the positive indications of their one mind, and the strong pulses of their one heart.

During the first half of the sixteenth century, a rare eminence was won by a scholar who thought and felt not as the Reformers, —SIR THOMAS MORE, for a brief term among the favorites of Henry VIII., and successor to Cardinal Wolsey, in wrong and ruin, as well as rank. His profound learning and rare gifts of intellect are discoverable in his theological treatises, and his history of Edward V. and Richard III., but most of all in his Platonic scheme of a perfect commonwealth, which he entitled "Utopia," originally composed in Latin, but now extant in Bishop Burnet's English translation of it.

TYNDALE, who also received a death-sentence from the capricious and cruel Henry, contributed to our literature the first translation of the New Testament from the Greek, in idiomatic English, and in a remarkably pure and transparent style.

SIR THOMAS WYATT, and HENRY HOWARD, Earl of Surrey, devoted personal friends, *par nobile*, both of whom adorned Henry's court and shared his royal smiles, and whose poems are generally printed together in the same volume, were highly accomplished men, beautifully blending Christian virtue and extraordinary intellectual cultivation. Wyatt's letters and poems, and the poems of his gallant and brilliant compeer, full of refined and delicate sentiments, are among the choicest gems of our polite literature. It was Surrey, who first introduced blank verse into our language.

SIR JOHN CHEKE, the eminent classical scholar, now attracted general attention, by his philological precision, and by his substituting short for long, and simple for involved, sentences. His tract on "Sedition" presents these features with great effect.

Good sense and pure English justly entitle ROGER ASCHAM to

pre-eminence, among the best writers of the sixteenth century. He was Latin Secretary to Edward VI., and classical preceptor to Queen Elizabeth; and he improved his favorable opportunities at Court and at the Universities, to cultivate our language and contribute to our literature. His "Toxophilus" and his "Schoolmaster" are models of early English.

About the middle of the sixteenth century, the subject of "good and correct" English, appears to have received more attention than at any previous time. THOMAS WILSON'S treatise on the "Art of Rhetoric," and WEBSTER PUTTENHAM'S "Art of English Poetry," were published then; and their common and extreme concern to protect our language from the infection of Latinizing, and from what Wilson calls "over-sea language," and Puttenham styles "ink-horn terms," is a proof that the influence of such a malaria was then apprehended.

The best age of English literature had now begun,—“great Eliza's golden time.” And unsurpassed among its chief ornaments was SIR PHILIP SIDNEY, who united in so rare a manner the courtier, scholar, poet, and prose writer, that he was esteemed England's brightest gem, and Europe's wonder. For the conceits,—compliances with the corrupt taste of the age,—with which his sonnets are disfigured, we are abundantly compensated, by the purity and sprightliness, the harmony and splendor, of his truly admirable prose, especially in his "Arcadia," and his "Defence of Poesy."

SACKVILLE, author of the first regular English tragedy, rose above his poetic rivals, in energy of diction and in the moral tone of his dramas. "The Mirror for Magistrates" also, planned and in part executed by him, discovers, in the portion of it which he furnished, a high degree of the inspiration of true genius.

It was about this period, that JOHN LILLY, the Euphuist, introduced at Court and in the circles of fashion what he called "pure and reformed English," but which in truth consisted of circumlocutions, alliterations, puerile affectations, and an artificial play of words, which are justly ridiculed by Shakspeare, and which common sense and good taste very soon repudiated.

SOUTHWELL'S religious poems, and OVERBURY'S poems and prose,

were popular at the close of the sixteenth century ; but they are commendable, rather for their didactic than their literary merit. GILES FLETCHER, too, was a Christian poet, but of a higher rank ; and, in his stanzas on Christ's Victory and Triumph, he reveals some original imaginings, of which even Milton thought proper to avail himself.

One of the brightest orbs in the heaven of English poetry was now culminating : SPENSER, who, by his *Fairie Queene*, his *Divine Hymns*, and his other poems, was winning his imperishable fame. He was, indeed, a great master of the human mind and heart. But it was his misfortune to adhere to the earlier forms, instead of adopting the admitted improvements of our language ; and his writings are veiled in obsolete words and phrases, which must ever forbid their being popular as English works. Yet, he stands aloft among the minor poets of his times, Drayton, Daniel, Warner, and Drummond ; Sylvester and Harrington ; Fanshawe, Gascoigne, Lodge, Southwell, Davis, and Fairfax, as the tall cypress among shrubs.

Quantum lenta solent inter viburna cupressi.

By a remarkable coincidence, RICHARD HOOKER, author of the "*Ecclesiastical Polity*," was born the same year and died the year after this great poet. His musical periods, felicitously associating good old English with the phraseology and poetic imagery of the ancient classics, proclaim him the best English prose writer of his age.

The picturesque and fervent Bishop Joseph Hall, and the learned and elaborate Bishop Launcelot Andrewes,—although Hall was among the most popular writers of his day, full of radiant thoughts, and Andrewes was the favorite preacher at the courts of Elizabeth and James,—are very inferior in style to the dignified and eloquent author of the *Polity*.

To SHAKESPEARE, who lived at the same memorable period, must of course be accorded the first honors in *poetry*. In thought and diction, he then was, as he still is, unrivalled,—the great master of English drama, and the most highly gifted of all those who have essayed to be revealers of the secret workings of the soul. Peele,

Greene, Lodge, and Kid ; Marlow, Beaumont, Fletcher ; Ford, and Massinger ; popular dramatists in Shakspeare's time, do not approach him. They are without his naturalness ; they evince nothing of his Protean power of adaptation ; and the grossness of the language of many of them is exceedingly offensive to "ears polite."

The tragedy of "Mariam" by Lady CAREY ; and the "History of the Civil Wars," and the Poems of SAMUEL DANIEL, the Atticus of his day, are among the works published at this interesting period ; and also the learned and buoyant prose and metaphysical and esoteric poetry of Dr. DONNE ; the picturesque strains of Drayton, the classical but cumbrous dramas of Shakspeare's friend, BEN JONSON ; the miscellaneous writings of the versatile MARKHAM ; but, most conspicuous of all, the original and masterly works of the greatest of English philosophical writers, FRANCIS BACON.

During the reign of Elizabeth, and especially toward its close, the press teemed with the productions of pamphleteers,—moral, satirical, controversial, autobiographical, and fictitious productions, whose name was legion. The prolific ROBERT GREENE,—that scourge of Puritans, THOMAS NASH,—and that high-stilted pedant, GABRIEL HARVEY, were the most conspicuous of this pamphleteering swarm.

The translations of the Scriptures, especially the authorized version published in 1611,—with a prevailing regard to simplicity and purity of diction, were important agents, in replenishing and moulding the public mind and heart.

During the reign of JAMES I., flourished that famous learning-monger and collector of curious adversaria, ROBERT BOSTON ; and also RICHARD KNOLLES, author of "The History of the Turks," and of other works, to whom Dr. Johnson and Hallam unite in according "the first place" among English historians. And RALEIGH, the accomplished courtier, learned scholar, and experienced navigator, who basked in the smiles of Elizabeth and withered under the frown of James, produced, during his imprisonment in the Tower, his "History of the World," the nervous and manly style of which is worthy of the commendation bestowed upon it by Hume and

Warburton. His many treatises in prose possess great merit; and his poems induced his friend Spenser to call him the Summer's Nightingale.

Now followed the era of MILTON and COWLEY,—JEREMY TAYLOR and FULLER,—LEIGHTON and BARROW,—HALES and CHILLINGWORTH.

Cowley's poems, although they won for him a contemporaneous reputation beyond that of Milton, are surpassed by his pure and harmonious prose. Milton, however, with his "ample pinion," now towers sublimely above his rival, and also exhibits greater learning and ability as a prose writer. But, Taylor's glowing eloquence, Fuller's amusing and epigrammatic manner,—the mosaic of learning, genius, and piety,—Leighton's simplicity and majesty of thought, and Barrow's power and fertility, proclaim them "mighty men," in the classes to which they respectively belong.

At this epoch, SANDYS wrote the most poetical of our versions of the Psalms of David. Tate and Brady were without excuse, while this version existed, for taking into their hands the harp of the sweet-singer, and for making their rude effort to tune its chords.

Chillingworth at the same time, published his celebrated "Religion of Protestants;" John Hales, his famous anti-patristic "Discourses on Schism;" QUARLES, his quaint, but learned and poetic emblems; the devout HERBERT, his Country Pastor, and his Sacred Poems; CAREW, his polished stanzas; DRUMMOND, his naïve Sonnets; CRASHAW and PHINEAS FLETCHER,—HABINGTON, WALLER, LOVELACE, CORBET, CARTWRIGHT and RANDOLPH,—SUCKLING, DENHAM, CLEVELAND, WILLIAM BROWNE, and WITHER, their various and often delightful inspirations.

HERRICK, too, contributed his lyrics, perfumed with the sweet fragrance of nature; CATHARINE PHILLIPS,—whom Jeremy Taylor and Cowley so admired and honored,—her moral and religious strains; DAVENANT, his heroic poem, "Gondibert;" and the DUCHESS of NEWCASTLE, her various and voluminous works, in which imagination unfortunately transcends sound judgment and good taste, and which present a strong contrast to the writings of ANNE KILLIGREW, whose praises Dryden celebrates.

CLARENDON, Milton's contemporary, the years of their birth and death corresponding precisely, imparted to his "History of the Rebellion" a peculiar attraction, arising from its life-like portraiture of the master-spirits of that stirring time. SIR MATTHEW HALE, too, now wrote his moral and religious "Contemplations," which were destined to mould the character of Washington; and now OWEN FELTHAM penned his religious essays, rivalling the Contemplations of HALE, in profound thought and divine wisdom. MARVELL, the pure and unflattering patriot, the affectionate friend of Milton, the admiration and the scourge of Charles II. and his licentious Court, indited fearlessly his withering sarcasms, and bold invectives.

SIR THOMAS BROWNE, JOHN BUNYAN, RICHARD BAXTER, ROBERT BARCLAY, SAMUEL BUTLER, and IZAAK WALTON, a constellation above the horizon at this time, illustrate remarkable phases of the political and social, as well as literary, character of their day and nation; Browne, the pedantic; Bunyan, the allegorical; Baxter, the religious; Butler, the sarcastic; and Walton, the devout and contemplative. Brown's *Vulgar Errors*, *Religio Medici*, and *Hydriopthia*,—Bunyan's *Pilgrim's Progress*,—Baxter's *Saints' Rest*, and *Call to the Unconverted*,—Barclay's *Apology for the Quakers*,—Butler's *Hudibras*,—and Walton's *Lives*, and *Complete Angler*, are eminently suggestive of prevailing states of mind, at the period of Cromwell and Charles II.

The year of Bacon's death, (1626,) was that when the Christian philosopher BOYLE was born. And he and HALLEY, with their learned associates in the Royal Society of London, and a bright host of other comparatively inferior orbs, conspired with SIR ISAAC NEWTON, "their bright particular star," to shed a flood of light upon physical and mathematical science. Boyle treated also successfully of morals; and Newton sought to penetrate the sealed mysteries of the Apocalypse.

At the period of the Revolution, (1688,) Bishop BURNET continued to publish his histories, sermons, tracts, and numerous pamphlets, impromptu and carelessly composed pieces, valuable for their facts, but without merit as literary productions.

STILLINGFLEET and BULL were among the great theologians of those days, mighty men, men of renown. TILLOTSON and SOUTH were the popular preachers: one, perspicuous and graceful; the other, ingenious and vigorous. VAUGHAN was, at the same time, inditing his poetic strains, and writing his far better prose works, which not unfrequently rival, in the music of their resounding periods, the style of SIR WILLIAM TEMPLE, then in the bloom of his popularity.

DRYDEN had already created a new era, by the freedom, vigor, and full harmony of his verse, and by the energy, precision, and finish of his prose; greatly surpassing in those characteristics all his predecessors. His portraits of celebrated dramatists are master-pieces and models of their kind; and his latest works, written after the Revolution, are not inferior to the best of all he wrote before that epoch.

Among metaphysicians, LOCKE then stood pre-eminent. His *Essays on the Human Understanding*, on the Reasonableness of Christianity, and on Civil Government, Education, Miracles, and the Epistles of St. Paul, have long exerted a wide-spread influence upon society.

From the Rebellion until the middle of the eighteenth century, during the successive reigns of William and Mary, Anne, and the first two Georges, appeared a bright succession of prose writers, and of eminently favored sons of song. Conspicuous among these are PARNELL, ADDISON, PRIOR, ATTERBURY, STEELE, and GAY; ARBUTHNOT, TICKELL, and SWIFT; THOMSON, COLLINS, SHENSTONE, SAVAGE, ROBERT BLAIR, DYER, and HAMILTON; but, most highly gifted of the muses, and facile princeps, ALEXANDER POPE.

Mrs. ROWE also, and WATTS, and YOUNG, added their religious strains. And with various and for the most part valuable contributions, chiefly in prose, came BERKELEY, SHERLOCK, WILLIAM PENN, and DODDRIDGE; Lady MONTAGU, with her sprightly, but too often gossiping letters; Lady RUSSELL, with hers of a moral and devout strain; and CONYERS MIDDLETON, with his learned classical productions.

Now were displayed the fruits of the original and popular DE

FOR's almost incredible fertility; the novels of that magician in swaying the tender passion, SAMUEL RICHARDSON; the philological and classical works of BENTLEY, the Magnus Apollo of his age; the voluminous publications of DODSLEY, author and bookseller; the Letters and Philosophical Writings of the infidel BOLINGBROKE, and, in bold contrast, the works of our Defender of the Faith, the profound and original JOSEPH BUTLER.

Less than a hundred years ago, many of our most popular modern poets and prose writers began to assemble, as if summoned to a feast of the dii majorum gentium, until, in our day, their respective places were occupied at the great symposium: the poets GRAY and GOLDSMITH, MASON and ARMSTRONG, CHATTERTON and FALCONER, AKENSIDE and WARTON, MICKLE and PERCY, BURNS and COWPER, MACPHERSON and BEATTIE;—the historians HUME and SMOLLETT, ROBERTSON and GIBBON; the essayists JOHNSON and HAWKESWORTH; the orators CHATHAM and BURKE; the jurists MANSFIELD and BLACKSTONE; the oriental scholars SIR WILLIAM JONES, and Bishop LOWTH; the novelists FIELDING, and MACKENZIE; the metaphysicians HARTLEY and ADAM SMITH, REID and KAMES, PRICE and PRIESTLEY; the theologians WARBURTON and MIDDLETON, HURD and HORNE, JORTIN and LARDNER, LAW and FOSTER, WHITEFIELD and WESLEY, HUGH BLAIR and Dr. CAMPBELL, FARMER and LELAND, PALEY and WATSON, PORTEUS and HORSLEY, ROBERT HALL and FOSTER, ADAM CLARKE and THOMAS CHALMERS.

To repeat only the names of others congregated at this festival, such as Darwin and White, Grahame and Crabbe, Rogers and Wordsworth, Coleridge and Southey, Lamb and Campbell; Byron and Moore; Shelley and Keats, Heber and Pollok, James and Robert Montgomery, Hunt and Bernard Barton, Croly and Milman; and to repeat the names of dramatists, novelists, historians, biographers, travellers, scientific writers, political economists, metaphysicians, naturalists, divines, reviewers, essayists, lecturers, and miscellaneous writers, as they still continue to present themselves, would be a task not to be completed,—the labor of Sisyphus.

The stores of English Literature enable us to see, however, what has been done, and what may yet be done.

In view of the various contributions to it, made in our day, it is a pleasing thought that our language has acquired fresh energy and increased resources, in the styles of Alison, Hazlitt, Jeffrey, D'Israeli, Landor, Macaulay, and De Quincey. And abundant and cheering proofs are afforded, of important accessions, made in Great Britain, to the means of the mental and moral progress of our race.

Our scholars of America, moreover, rapidly attaining excellence in every department of letters and science, bid fair to be at least unsurpassed by any other writers of our language. But our scholars who would contribute to the nation's true glory in literature, should beware of that servile imitation, which not only has despoiled some of our countrymen of the best rewards of merit, but is unworthy of the free spirit of the New World. Impeded or restrained by an undue deferential conformity to the manner of Anglican standard authors, they have not indulged that ample range and original boldness, that fearless resort to what is national, present, popular, and practical, which is the proper material of American literature, and the most suitable drapery of American thought.

There are, however, distinct indications on every side, that the genius of our country aims at a lofty flight. What has been done by us hitherto, should be regarded but as rudimental and incipient,—the pluming of the eagle's wing.

There is a bounding buoyancy, in all that is American, which cannot fail to indicate, even to the casual observer, the future that is awaiting us. The tide, all men see it, is setting strongly. It is full of power. And it is guided by an unseen, but benevolent and resistless influence.

The general characteristics of the American mind are marked. They exhibit a prevailing disregard of mere conventionalities, and a blending of modes of thought and forms of speech, derived from various nations, by means of immigration and commercial intercourse. The operation of political, social, and physical causes, for more than half a century, has created as distinct an independence of the American mind as of the American nation. The new thoughts

new feelings, new aspirations, and new impulses of our New World, have prepared the way for a new literature. The grand proportions and the boundless resources of our continent; our mountain ranges, and our rivers, lakes, waterfalls, prairies, and forests, all suggest thoughts of a magnitude and extent transcending those associated with the scenery and the limits of the sea-girt isle of our Anglican forefathers.

From the very epoch of our country's first settlement, extraordinary and powerful influences have been in active operation, preparing for a new national literature, with distinctive characteristics arising from novel conditions of social and civil life, and from peculiar national institutions and events.

Among the writers of our colonial period were not a few, who were led by the existing circumstances of their case, to exhibit a depth of feeling and an energy of diction that are remarkable. Such were John Cotton, Hooker, Increase and Cotton Mather, Roger Williams, Logan, Colden, Blair, and Edwards. Our Revolutionary period also associates with it the names of Dickinson, Paine, Ramsay, Pickering, Adams, Jefferson, Otis, Rush, Drayton, Ames, Madison, Jay, and especially Hamilton. Franklin and Rittenhouse had already led the way in philosophical studies; and Trumbull, Freneau, Brackenridge, Humphreys, the Hopkinsons, Parke, Sewall, Hopkins, Dwight, and Barlow appeared among our new nation's earliest poets.

From the period of the Revolution to the present time, other bright names have continually been added to the lists of our historians, poets, novelists, biographers, orators, divines, and writers in the departments of politics, science, the arts, and belles lettres. It might be deemed an inexcusable omission, not to point out, as representatives of distinct classes of these,—Calhoun, Everett, Choate, Bryant, Halleck, Bancroft, Lossing, Ticknor, Prescott, Dana, Longfellow, Paulding, Cooper, Simms, and Irving. Any such selection would, however, be invidious, were not these regarded, in this designation, merely as *representatives* of distinct classes. But we cherish a genial sentiment of national pride, on finding the merits of these, as well as many others of our literary men, more and more

commended by foreign critics and reviewers, and see them take their assigned high places in Fame's temple.

Around one, however, singularly gifted, all Americans may, without the apprehension of awakening an invidious feeling, gather; and cherish national sympathies, while they celebrate his merits. Statesman, patriot, orator, scholar, sage,—illustrious WEBSTER, thy voluminous writings, replete with profound maxims of practical wisdom, and with exhaustless stores of useful knowledge,—breathing, throughout, pure sentiments of morality, and gemmed with alluring embellishments of thought and feeling, are a legacy,—a sacred legacy,—which the nation cannot value at too high a price.

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Blessed are they, who, journeying with "the Church in the wilderness," and walking with her by the light of the divinely appointed Shekinah, are safely conducted to the better country, the glorious inheritance of the people of God; and, having finished their course in faith, lie down to rest from their labors, enjoying Gospel consolations, and enlivened with the hope of a blessed immortality.]

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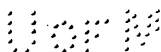
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Muslin, 75 cents.

Muslin, bevelled boards, gilt edges, \$1.00.

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"*The Children's Bread in Crumbs from the Master's Table*, is a delightful little book. It gives a short text, accompanied by a verse or two for every day in the year. These verses are in some cases selected, but mostly original with the authoress, in whom we recognize the same hand which not long ago gave us "*The Jewels of the Lord*." There is a lyric grace and bounding movement often in her verse, warm with affection, and tender in its touching simplicity and purity. Take the following, for instance, on the words of Jeremiah, "Be like the Dove:"—

With a dove's white wing,
And a dove's warm breast,
Nestle and sing
In the sweet home nest:
Heaven's pure love,
Dear little child,
Rests on the dove,
And the undefiled.

"And the following—the concluding verse of the Hymn on the Presentation in the Temple, and the offering of doves brought by the Blessed Virgin:—

O children, give to heaven,
With a free hand outspread,
Not lost, are gifts so given:
The doves once offered
Come back, and brood with blessings on thy head.

"Hymns for the chief Church Seasons conclude the work. It is very handsomely gotten up, with a symbolical border which appears on each page, through the daily part of the book. The sides are of wheat and grapes; at the top is a table with broken bread; and at the bottom, a little dog lies looking up for his crumbs, with the motto:—*Great is thy Faith, be it unto thee even as thou wilt.* Around the Hymns for Church Seasons is another border, at the top of which stands the open Bible. On one side the subjects are, the Serpent and the Tree of Knowledge, the altar of sacrifice, the Lamb, the Font, and the Branching-Vine. On the other the Dove, the Olive-branch, Prayer, the Cross, the Altar of the Eucharist. At the bottom is our Lord blessing little Children."

From the (London) Literary Gazette.

"Unpretending and excellent in its design, this little work has the external advantage of elegant printing and ornamental pages, which may help to render it attractive to children, for whom it makes a handsome gift-book."

Notices of Dana's Publications.

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From the Church Review.

"We know not to whom we are indebted for the most exquisitely beautiful book for a Christian child which we have ever seen. It has an appropriate text of Scripture and a sweet verse of poetry in harmony therewith, for every day of the year; and every page is surrounded with an emblematic border, symbolical of God's daily gifts of providence and grace. Thousands of the children of the Church will, we doubt not, make this delightful volume their daily companion, and as they feed upon these "Crumbs from the Master's Table," will, as they grow in stature, grow also in wisdom, "and in favor with God and man." It is just such a book as the fond heart of a Christian parent may choose in the faithful fulfilment of the baptismal vow. There are also in the Appendix additional Hymns for the Christian Seasons."

From the Christian Witness.

"In this rich and beautiful volume for children, the publisher has surpassed himself. It is a collection of those texts of Scripture which are best adapted to the comprehension of the young, illustrated and applied by an accompanying verse of a hymn judiciously selected. These are arranged for every day in the year, and a choice collection of hymns for the different seasons of the Christian year is appended."

From the Gospel Messenger.

"As a gift book for children, it can hardly be surpassed."

From the Episcopal Recorder.

"The object of this beautifully illustrated work is simple. Following the plan so successfully adopted for the use of more mature readers, it gives a text of Scripture and a portion of a child's hymn for every day in the year. The excellence of the selections, and the typographical beauty of the letter-press, will make the work one of uncommon interest, as well as use, to the young."

From the Presbyterian Magazine, (Philadelphia.)

"*The Children's Bread* is scriptural truth * * * * * The volume is a superb specimen of the publisher's art, and edifying in its truth."

From the Philadelphia Evening Bulletin.

"The work is quite a religious gem."

From the Ohio Farmer.

"It presents crumbs of angels' food in a tasteful and befitting manner."

Notices of Dana's Publications.

MY STEP-MOTHER; or, The Power of Love. By SARAH ROBERTS,
author of "*My Childhood*," "*Our Opposite Neighbor*," etc.
18mo. Paper, 25 cents; muslin, 38 cents.

From the Christian Witness.

"This is an excellent little book, very well written. It shows the evil of instilling prejudices into the minds of children against those who are called to the responsible relation indicated by the title; and at the same time it illustrates the power of patient, Christian love in overcoming those prejudices. It may be read with interest and profit."

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"It is a story intended for children, and one that can hardly fail to interest them. * * * * It is a book every way suited for a Sunday School Library."

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"This is a beautiful story, from the German of Christoph Schmid, exquisitely told, about a poor lad who wanted to be a carriage-maker, and was befriended by a great lady, and learned his trade, and came to affluence and power, and saved the life of the son of his benefactress. The moral is happily pointed, and the story, though simple in its plot, attracts great interest by its touches of sentiment and pathos."

"A pretty story beautifully published."

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"A pleasant little narrative. * * * * It is beautifully and suitably illustrated."

Troy Daily Whig.

"This is a sweet and instructive tale, from one of the most popular German writers, and is done into English by a competent hand."

Calendar.

"A delightful little story."

New Orleans Picayune.